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A MUNICIPAL  
ART GALLERY  
IN NEW YORK

The opening of a municipal art gallery in a public school in New York is interestingly recorded in a recent issue of *The Outlook* as follows: "The new Washington Irving High School provided in its plan for a municipal art gallery, in which has recently been held its first loan exhibition.

This school is situated in the vicinity of many large mercantile and manufacturing establishments, and invitations to the exhibition sent to these places were freely accepted; during the first week it is estimated that no fewer than twelve thousand visitors passed through the galleries. The traditional coldness of a large institution is delightfully absent from the Washington Irving art gallery; a huge fireplace with a cheerful blazing fire is the first thing to greet the visitor's eye on a winter day. The exhibition rooms are on the first floor; they open directly on the street, and they are so arranged that they can be kept open for visitors throughout the day without interfering with class-room work.

The exhibition comprised paintings by Hermann D. Murphy of Boston, and Ettor Caser, an Italian artist residing in New York. This exhibition will be followed by others for which arrangements have already been made."

As *The Outlook* truly says, the opportunities in this school gallery for the advancement of art through wisely planned exhibitions can only be realized when it is learned that this great educational building houses nearly 7,000 pupils and has a teaching staff of almost 300.

COLOR  
DECORATION  
THE PANAMA  
EXPOSITION

Jules Guerin was appointed some time ago master of color and decoration for the Panama-Pacific Exposition. This placed in his hands the responsibility of choosing or originating the color scheme for the entire exposition as well as arranging for the mural decorations. The first task is completed and the color scheme has now been announced. It is unusual, but promises well. The buildings are to

be a pinkish-gray-buff, suggestive of old ivory, which will remove the impression of raw newness so unpleasant as a rule in exposition buildings. All the lattices, flowers, tubs, etc., are to be French green; architectural ornaments, fountains, urns, etc., will be verde antique, the color of old bronze; cerulean blue, burnt orange and Pompeian reds will, with gold, complete the palette. There will be no garishness, no startling combinations. The keynote was found in the landscape which will form the setting, and the harmony of color has been made in accord.

Announcement is also made of the choice of mural painters, or rather the names of those to whom commissions have been awarded. They are Robert Reid, Edward Simmons, Frank Du Mond, William Dodge, Charles Haloway, Child Hassam, all of New York; Arthur Mathews of San Francisco, and Frank Brangwyn of London.

MURAL PAINT-  
INGS IN  
PUBLIC SCHOOLS

The Municipal Art Society of New York held an important meeting in December at which the emplacement of mural decorations in the public schools was discussed by prominent officers of the schools, architects, mural painters, and others. Mr. Lloyd Warren told of the work done by the Society of Beaux-Arts Architects. Mr. William Laurel Harris pointed out the value of mural paintings as educational factors and announced the establishment of a special atelier for students of mural painting in New York in which competitions would be conducted in the same manner as in the ateliers of the Beaux-Arts Society.

Mr. Edward Zabriskie, principal of the new Evening Industrial Art School, told of what had been done in Chicago toward the decoration of public schools by pupils of the Art Institute, under the direction of Mr. Thomas Wood Stevens.

Mr. Frank D. Wilsey, Chairman of the Building Committee of the Board of Education, stated that "it was the hope of his committee to show that mural paintings and decorations in public school buildings were just as much a